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THE OPENING OF THE CHILDREN'S MUSEUM

The opening of the Children's Museum at the Pennsylvania Museum and School of Industrial Art, Memorial Hall, went off with much *éclat* on Monday afternoon, December 2, 1918. A large number of people responded to the invitation of the Trustees and the Women's Associate Committee, who, with the wives of the Trustees received and did the honors of the occasion. Unfortunately, the Wilstach Gallery was not open, as certain changes and improvements which Mr. Joseph E. Widener has undertaken are still under way and will not be completed for some time. When they are, the transformation will be a striking one likely to do credit to Mr. Widener's discriminating knowledge of art and to his clever handling of the installation of the collections under his care. Although the Southwestern end of Memorial Hall was closed therefore, there was enough on view to interest and hold the attention of the numerous guests of the Museum on that afternoon, until long after the limit of time stated on the cards of invitation—a circumstance always a comfort to the hostesses, as a mark of success. As a fact, while many clustered as usual around the tea-table, many more wandered in the new rooms opened for the first time in the basement where is a repository of toys, models of ships and boats and vehicles and other objects calculated to entertainingly instruct children whose teachers or parents may care to bring them. It is hoped that by a multiplicity of intelligently classified models, maps and photographs, all well labelled, the gaps that may exist in the series in time may be filled up and a more or less complete, or at least adequate survey in time may be filled up and a complete series of the manners, customs, art and industries of the world gradually may be displayed.

Meantime, even to-day, a very respectable collection is presented to the public and a considerable number of children and young people accompanied their parents on Monday afternoon, many of whom were sufficiently interested in **what** they saw to encourage a further development of the ideas suggested.

Mrs. Theodore Cramp with her two grandchildren were among the first to grace the occasion, and many others followed. If the resulting interest evinced warrants the effort, it is probable that the officers of the Museum may arrange for stated times at which appointments may be made with classes or groups of young people for the purpose of taking them over the Museum. On this occasion, however, the affair was largely informal. The Museum Committee and the Associate Committee of Women of the Board of Trustees, with the latter and their wives, met for the first time since the country entered the war, and had a pleasant hour together, making plans for the future, when the great Museum that is now being built at the head of the Parkway shall be open to the public. Of course, that is still in the "Sweet bye and bye," but it is pleasant to think of it as a near possibility. Mr. Eli K. Price, who is a member of the Park Commission in charge of Memorial Hall, said on that day that he was looking forward to the completion of the new building in about three years. That, I should think, would be the earliest date that could be hoped for.

Among the many friends of the Pennsylvania Museum who attended the meeting, one noticed, Professor Garber, Superintendent of Public Schools,

Mr. and Mrs. Eli K. Price, Mr. and Mrs. John D. McIlhenny, Mr. John Story Jenks, Mrs. William A. Dick, Mrs. Rudolph Blankenburg, Major-General and Mrs. Waller, Mrs. Andrew Wright Crawford, Mrs. Edward W. Biddle, Mrs. H. S. Prentiss Nichols, Mrs. Hampton L. Carson, Mrs. Henry S. Grove, Mrs. John Wister, Mrs. William Wurts and her children, Miss Sinnott, Mrs. Robert R. Logan, Mrs. Samuel Price Wetherill, Mrs. Arthur V. Meigs, Mrs. John H. McFadden, Hon. Thomas Skelton Harrison, Mrs. John Harrison, Mrs. Frank T. Patterson, Mrs. Hampton Barnes, Mr. Howard F. Stratton, Mrs. Jones Wister and many, many others. I was told by the Director, Mr. Hamilton Bell, that some members of the staff of the Metropolitan Museum were there. Naturally the War Medals attracted considerable attention. Mr. Langenheim was present for the Numismatic and Antiquarian Society which loaned the German medals—those of the Allies having been contributed by Messrs. Bailey, Banks and Biddle—and seemed well pleased with the manner in which they were presented. Altogether the affair went off with a swing, and every one concerned seemed well satisfied with the result. S. Y. S.



MACHINE-MADE

Much has been said and written, most eloquently and by great authorities about "the abomination of machine-made" art. Let us see how justly and whether there is not something to be said, in rebuttal, on the other side.

The maker of pottery by hand must have railed against the "machine-made" ware turned on the wheel, the plaiter of mats against the loom and shuttle, yet these machines have both produced works of superior beauty, not to mention technical excellence, to those turned out by hand. The question for us is, can we or can we not achieve a similar advance with the far more complex machines we now control.

For there is no blinking the cold fact that the machine has come to stay. If for no other reason because the enormous quantity of every article of use and luxury, required by the vast communities of to-day, absolutely prohibits the production, by any other means, of sufficient amounts to satisfy their needs.

Our stumbling block may lie in the training of our designers; we preach loudly the necessity of considering the requirements of the material, how a pattern that is to be woven, must have a different treatment from the same pattern if it is to be painted or moulded, but no one so far as I am aware, has studied the peculiar requirements in this respect, of any of the machines used in producing modern works of industrial art; for every thing we use is, or should be a work of art.

As has been well said, "we must harness the machine to the mind, not the mind to the machine," for remember no tool, and the machine is merely a sublimated tool, has a brain of its own, and should not be blamed for faults which it cannot commit. The capacities and limitations of the machine must be studied by trained designers with the view of making the best and improv-